

REMOTE LEARNING BOOKLET

Year 7 Topic Love and Conflict

*In the event of school closure, work through the activities in this timetable for **60 minutes** during each timetabled slot for English. If you are unsure how to complete an activity look through your revision guide, access the Power Points on Google classroom or email your teacher who will do their best to assist you. You are expected to evidence your learning and the activities you have completed in your exercise book.*





Lesson 1

Golden Question: What are the conventions of various literary forms?

Recall Questions

- 1 List 3 adjectives to describe Felix
- 2 From whose perspective is “Once” written?
- 3 Why is this effective?
- 4 Write a sentence using each of words, there, their, they’re.
- 5 What does the author begin every chapter with?*

* Challenge : why is this effective?

Connect

TASK: Do you know what the key terms mean? Research and write a definition for the key terms

Literary Form:

Genre:

Conventions:

Challenge: What genres do you know? Can you list their conventions?

Connect

Different literary forms

https://www.youtube.com/watch?v=O-0gsIEx_4w

Watch the video : Use your table to make notes about the different forms of literature. If you don't have access to the internet you should skip this step.

Notes:

Activate

Task: What are the key differences between the novel and play? Decide and complete the grid.

The Wormy Spaghetti

The next day, to pay Mr Twit back for the frog trick, Mrs Twit sneaked out into the garden and dug up some worms. She chose big long ones and put them in a tin and carried the tin back to the house under her apron.

At one o'clock, she cooked spaghetti for lunch and she mixed the worms in with the spaghetti, but only on her husband's plate. The worms didn't show because everything was covered with tomato sauce and sprinkled with cheese.

'Hey, my spaghetti's moving!' cried Mr Twit, poking around in it with his fork.

'It's a new kind,' Mrs Twit said, taking a mouthful from her own plate which of course had no worms. 'It's called Squiggly Spaghetti. It's delicious. Eat it up while it's nice and hot.'

Mr Twit started eating, Twitsing the long tomato-covered strings around his fork and shovelling them into his mouth. Soon there was tomato sauce all over his hairy chin.

'It's not as good as the ordinary kind,' he said, talking with his mouth full. 'It's too squishy'

'I find it very tasty' Mrs Twit said. She was watching him from the other end of the table. It gave her great pleasure to watch him eating worms.

'I find it rather bitter,' Mr Twit said. 'It's got a distinctly bitter flavour. Buy the other kind next time.'

Mrs Twit waited until Mr Twit had eaten the whole plateful. Then she said, 'You want to know why your spaghetti was squishy?'

Mr Twit wiped the tomato sauce from his beard with a corner of the tablecloth. 'Why?' he said.

'And why it had a nasty bitter taste?'

'Why?' he said.

'Because it was *worms!*' cried Mrs Twit, clapping her hands and stamping her feet on the floor and rocking with horrible laughter.

Activate

Task: What are the key differences between the novel and play? Decide and complete the grid.

Scene 17

In the Witch's House

White witch music. *A gloomy hall with a great throne. On the throne, lit by a single lamp, sits the WITCH. MAUGRIM escorts EDMUND towards her, past the statue of a little Faun, which EDMUND notices. EDMUND bows to the witch.*

EDMUND: (*Eagerly*). I've come, your Majesty.

WITCH: (*In a terrible voice.*) How dare you come alone? Did I not tell you to bring the other three along with you?

MAUGRIM shakes EDMUND's arm roughly.

MAUGRIM: Answer the great Queen.

EDMUND: Please, your majesty, I've done the best I can. They're in Mr and Mrs. Beaver's house.

WITCH: (*Smiling a slow, cruel smile.*) Is this all your news, son of Adam?

EDMUND: No, your Majesty. The Beaver says... (*pausing for a few seconds*) Aslan is on the move.

WITCH: (*Standing.*) Aslan!

EDMUND: They're going to meet him at the Stone Table.

WITCH: Aslan? Aslan! Is this true? If I find you have lied to me –

EDMUND: No – that's what the Beaver said.

WITCH: We must make ready for a journey.

MAUGRIM: Everything is prepared, your majesty.

EDMUND: Please... your majesty, I didn't have much lunch. Could I have some Turkish Delight?

WITCH: Silence, fool!

Complete the table identifying the similarities and differences

	Novel	Script
Similarities		
Differences		



Lesson 2

Golden Question: What is the writer's intention?

Recall questions. Answer in full sentences in your book.

- 1 What are the conventions of myths?
- 2 What is a hamartia?
- 3 What form of writing does the story *Once* take?
- 4 What is literary context?
- 5 What is the name given to the main character in a story?

Challenge

What autobiographical writing have you read?

Connect

As we watch the story of Helga's diary answer the questions. If you can't watch the clip, skip to the next page.

- 1 Why did Helga draw pictures?
- 2 What do you think propaganda means?
- 3 Which visitors were invited to Terezin?
- 4 Where did the Jewish men think they were going when they left Terezin?
- 5 How does Helga describe Aushwitz?
- 6 What does Helga say is important to her now in life?
- 7 What do you think she means by 'skeletons without souls'?

https://www.youtube.com/watch?v=e4kGxx_m3XI&t=188s

Connect

Mark your answers and correct any you missed out in red pen.

1 Why did Helga draw pictures?

Her father told her to draw what she saw. It would have helped work out what was happening and helped Helga given her a focus.

2 What do you think propaganda means?

Information to mislead people often for a political reason.

3 Which visitors were invited to Terezin?

The Red Cross

4 Where did the Jewish men think they were going when they left Terezin?

To build a new city for them to live in.

5 How does Helga describe Aushwitz?

Death in hell.

6 What does Helga say is important to her now in life?

Being healthy, family, having hope and freedom.

7 What do you think she means by 'skeletons without souls'?

The people lost all their hope and ability to function and became empty due to how they were treated.

Activate

Read the extract from Helga's diary.

Here her and her mother have just arrived at Aushwitz. As you read, highlight any key words or phrases that tell you how she felt.

Extract from Helga's diary. Helga and her mother have just arrived at Aushwitz.

After breakfast was roll-call, where they counted us, left us standing there for an hour, maybe two, I don't know exactly, because I don't have a watch—in any case it was endless. Why I don't know; apparently it's part of the daily program. They only let us back in the building once it seemed to them that we were sufficiently tired and frozen through and through. It's only October, but it was freezing cold standing there at four in the morning (it must have been around then, it was still completely dark), almost naked, for the rags they dressed us in can't be called clothes, our bare feet stuck in Dutch clogs (sometimes only one clog, if you're not clever and energetic enough to clamber down from the bunk in time and there aren't enough to go round)—and the worst thing of all, with a shaven head; that's the part that gets coldest.

Besides that, this Polish climate is awfully odd. During the day the sun beats down till people faint from the heat, while in the early morning it freezes worse than at home in December. I have to laugh when I remember how Mom always got mad when I wouldn't want to put on a cap or long stockings in winter. If I ever get home again, I will never wear anything on my head till the day I die.

No sooner had we crawled (in the true sense of the word; there are no ladders here like there were at Terezín) back on our bunks and wrapped our numb legs and hands in rags than it was time to get up again, from whence we went to the latrine and the *Waschraum*. Everything went by at such a pace that it was absolutely impossible to use either of these two rooms. We'd barely taken two steps inside and the guards were chasing us out again, using cudgels and suchlike.

Marching at a pace quick enough to lose your clogs in the mud so abundant here, we returned to the building. Shortly thereafter they brought soup—called *zupa* here—not too tasty, with everything possible (and impossible) floating in it. Rotten turnip, corn cobs, bits of frozen marrow, stalks, and beetroot, which gave the mixture a pinkish color. As earlier that morning, five to ten people ate from a single pot. That didn't help the taste, because we don't even have spoons. Many people turned up their noses or didn't even eat, but not me. You have to eat—doesn't matter how or what. Like the proverb "A good pig eats everything," I stuffed myself as full as I could. I used my teeth and my hands—just like the others who understand what's what and don't give themselves airs.

In the evening there was roll-call again, when bread rations were given out—a quarter-loaf of dark rye for each person and a spoonful of jam. We have no knives, so we just broke off bits and spread the jam with the crust. Mom and I hid one portion for the next morning and ate the other for supper. One of the guards gave me a handkerchief—I was surprised, since they're all such pigs. She saw Mom covering my head with her bare hands and it must have awakened a bit of human kindness in her; the rest aren't susceptible.



Demonstrate

Write a paragraph explaining why you think Helga wrote her diary. What was her aim. How does this differ to the purpose and form of Once?

Helga's diary is written as an

Her intention was to

We can see she felt This is shown in the evidence "....." This suggests she was feeling

Challenge : How does it compare to the fiction story 'Once'?

However, the story Once is written as a

The writers intention was



Lesson 3

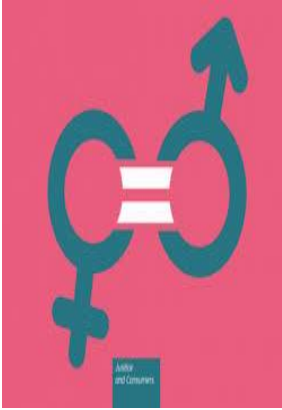
Golden Question: Can I recognise how conflict is presented?

Recall questions. Answer in full sentences

- 1 What is the context of production?
- 2 What is the context of reception?
- 3 What does the prefix auto mean?
- 4 What is an example of non fiction writing?

Connect

What would you fight for?



Write a list of things you think are worth fighting for:

Activate

What do you know about 'The Troubles' in Northern Ireland?

Read and make summarise key points.

1963 - 1976

1963. Terence O'Neill became Prime Minister of Northern Ireland. He made some reforms: not enough for Catholics and too many for most Protestants

In 1968 **Catholics** were demanding equal rights with **Protestants**.

Protestant extremists and **fervent** Unionists were prepared to use violence to stop this.

Riots broke out in Londonderry (Derry) in 1968 and Belfast in 1969 as Catholics were attacked and driven from their homes.

British troops were brought in to restore order, but the conflict intensified as the **IRA** and Protestant **paramilitary** groups carried out bombings and other acts of **terrorism**. This continuing conflict, which lingered into the 1990s, became known as 'The Troubles'.

Vocabulary : fervent – displaying passionate intensity.

Condense the key information above into a series of dual coded images that represent what you have understood.

Challenge: research the topic further using the internet and make additional notes about the troubles in Northern Ireland.

Activate

Analysing Poetry

I can't believe the news today
Oh, I can't close my eyes
And make it go away
How long?
How long must we sing this song?
How long, how long?
'Cause tonight, we can be as one
Tonight
Broken bottles under children's feet
Bodies strewn across the dead end street
But I won't heed the battle call
It puts my back up
Puts my back up against the wall
Sunday, Bloody Sunday
Sunday, Bloody Sunday, Sunday, Bloody
Sunday (And the battle's just begun
There's many lost, but tell me who has
won
The trench is dug within our hearts
And mothers, children, brothers, sisters
torn apart
Sunday, Bloody Sunday
How long?
How long must we sing this song?
How long, how long?
'Cause tonight, we can be as one
And it's true we are immune
When fact is fiction and TV reality
And today the millions cry
We eat and drink while tomorrow they
die
the real battle just begun

Read through the poem and answer the following questions:

What do you think the poet is writing about?

How do you think the poet feels?

What do you think the poet wanted to reader to feel?

Why do you think the poet keeps repeating the phrase "bloody Sunday"?

Which quote from the poem tells you there has been many casualties?

Which lines in the poem tell you the poet feels confused?

Which lines in the poem tell you we need to be brave and support one another in times of need?

Demonstrate

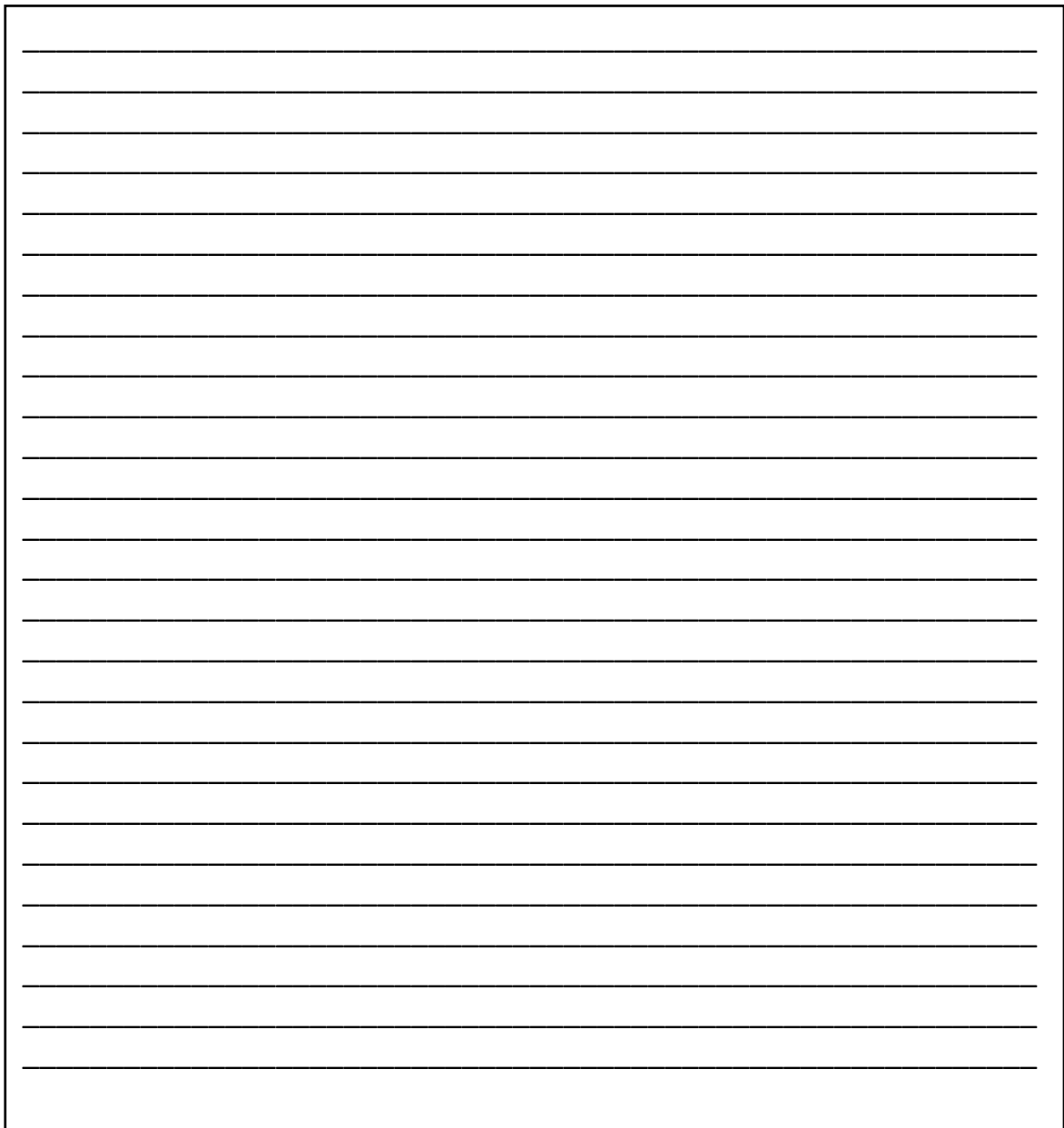
Write a poem about a time you protested about something.

Perhaps you have stood up for someone.

Maybe you have spoken up about something you feel strongly about.

Maybe you now feel you should have stood up for someone or something you believed in.

It could be a friendship, a family fallout, a school rule issue, a big decision you wanted a say in, or it could be an issue you care strongly about e.g. bullying, racism



A large rectangular box with a black border, containing 25 horizontal lines for writing. The lines are evenly spaced and extend across the width of the box, providing a template for the student to write their poem.



Lesson 4

Golden Question: Can I recap my contextual knowledge?

Try and complete all of the questions below. If you have any gaps in your knowledge, use your knowledge organiser to support revision.

Highlight the correct spelling (1)

Holocaust
Holacoste
Halacoste
Holocost

Key Terms: Highlight the correct definitions

Convention (1)

A specific style or category of writing.
The typical features of something.
The way in which a text is constructed to make it what it is.
A type of metaphor.

Literary context (1)

The main events of the story
The reader's interpretation of the text.
The rise and fall of tension at different points in the story.
The time or place in which a text is set, written or read and the influences on the writer

Literary Form (1)

The way in which an author makes the reader empathise with the character.
The way in which a text is constructed, arranged, and coordinated to make it what it is
The way in which the plot of a story or play develops
The way in which the setting imitates the mood of a text.

Context of production (1)

How the text was perceived by readers at various times.
The way in which a text is constructed to make it what it is.
The way in which the plot of a story or play develops.
The circumstances which inspired the author to write the text.

Context of Reception (1)

- How the text was perceived by readers at various times.
- The way in which a text is constructed to make it what it is.
- The way in which the plot of a story or play develops.
- The circumstances which inspired the author to write the text.

Genre (1)

- A technique used to compare text.
- A specific style or category of writing
- The process of .creating a convincing setting
- A form of direct comparison

Historical fiction (1)

- A true story with made up characters.
- A true story about real life people.
- A made up story with only real characters..
- A made-up story with made up characters about the real past that may include some real-life historical figures.

Context: Highlight the correct answer:

- Once is set during _____ (1)
 - World War One.
 - World War Two.
 - The Crimean War.
 - The Gulf War.
- World War 2 lasted from _____ until _____.(1):
 - 1949-1955
 - 1914-1918
 - 1939-1945
 - 1990- 995
- Adolf Hitler was leader of the _____ party.(1):
 - Labour
 - Jewish
 - Nazi
 - Allied
- Hitler was born in _____ (1):
 - Poland
 - France
 - Germany
 - Austria
- Anti-semitism is _____ (1):
 - A hate of Muslims
 - A hate of Christians
 - A hate of Jews
 - A hate of everyone

The systematic torture and murder of millions of Jews by the Nazi party became known as(1):

- The Holocaust
- The end
- The sacrifice
- The plague

In traditional Elizabethan theatre the stage was always at the _____ of the theatre(1)

- Front
- Back
- Side
- Centre

This word came from the _____ language (1):

- Latin
- French
- Greek
- German

The Nazi regime came to power in (1)

- 1918
- 1933
- 1934
- 1939

From 1938 concentration camps were used mainly to imprison and eliminate _____. (1)

- Gypsies
- Poles
- Jews
- Foreigners

The term "ghetto" originated from the name of the Jewish quarter in _____ (1)

- Venice, Italy
- Warsaw, Poland
- Krakow, Poland
- London, England.

Ghettos were designed to isolate _____ (1)

- Gypsies
- Poles
- Jews
- Foreigners